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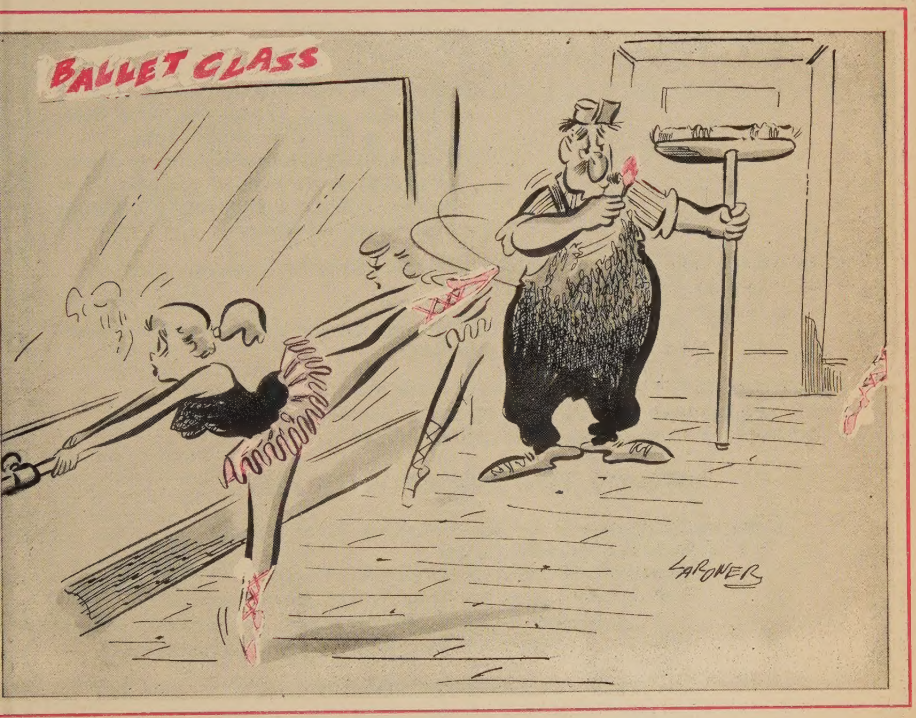

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ADVERTISERS

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116 Associated Dance Teachers of Southern California
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119 Dance Educators of America
121 Dance Masters of America, Inc.
114 Dance Masters of California

131 **INDEX OF DANCE SCHOOLS**

FOOTWEAR

120 Barney

MISCELLANEOUS

105 Gladys Hight
115 Jay Dance Notation
117 Student International Travel Association

RECORDINGS, DANCE

123 Dance Records, Inc.
113 Russell Records
117 Statler Records
105 Stepping Tones
125 Windsor Records

ROUTINES BY MAIL

124 Al Gilbert
127 Eva Varady

SUPPLY HOUSES, THEATRICAL

113 A & L Theatrical Supply Co.
109 Art Teen Sports Wear Co.
105 Capezio
99 Lew Serbin Dance Art Co.

DANCE SCHOOLS

95 Road's End Farm Residential School of the Dance
107 Thomas & Rogers

INDEX

92 WHERE THE TAP DANCE CAME FROM
Aubrey Haines

96 SUGGESTIONS FOR PROMOTING YOUR NEXT DANCE

97 MANAGING YOUR MONEY

101 SIGNATURE of LOCALITY
J Marks

106 LEW CHRISTENSEN
(Interview—Part Two)

111 The DANCE in NEW YORK
edited by W.H.Stephan

120 BOOK REVIEW

123 WHO SAID THIS?

124 TEACHERS' & STUDENTS' SECTION

126 DANCE TEACHERS' ASSOCIATIONS

127 INFORMATION DESK

129 TEACHER'S PET
(verse)
Lyn Dellis

130 ADVANCED TUMBLING and ACROBATICS
James A. Rozanas

CARTOONS

100 J. Bonestell
105 Boserman
118 Dunnett

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where the TAP DANCE came from . . .

by
Aubrey B. Haines

Strangely enough, little has been written about the tap dance, though it is as distinctive a species of American folk art as the cowboy ballad, the Negro spiritual, or swing music. Modern ballroom dancing is purely derivative, its origins lying in the aristocratic pavan and passacaglia of Renaissance Europe. Square dances are unamended importations from Great Britain. But tap dancing sprang from American soil and is as indigenous as poison ivy and as popular as the ice cream soda.

The first tap dancers, like the first jazz musicians, were Negro slaves. Their footwork was simple — scarcely more complex than the heel-thumping of their tribal ancestors in the jungle—but their rhythms were the basic rhythms of American jazz. Their body movements were loose, shambling, and without determinate form. Sometimes they wore shoes; other times they shuffled in bare feet. Plantation owners called their curious performances "levee dancing". Though black-face minstrels became popular in United States music halls around 1800, it was not until the late 1830's that levee dancing was introduced to the professional stage by two famed Negro impersonators, Zip Coon and the renowned "Jim Crow" Rice, whose names put the terms "coon" and "Jim Crow" into American slang.

About this time clog dancing was developing in England and Ireland as a popular competitive and theatrical form. In 1840 Barney Williams, the first eminent Irish clog dancer, came to the United States. In footwork the Irish and Lancaster clog dance was more complicated and stylized than the levee dance of the American male Negro, but its syncopated 6/8 rhythms were far less subtle. A good idea of Lancashire cadences can be obtained by reciting very rapidly, without taking a breath, Lord Byron's anapaestic lines:

> "The Assyrian came down like the wolf on the fold,
> And his cohorts were gleaming in purple and gold;
> And the sheen of their spears was like stars on the sea,
> When the blue wave rolls nightly on deep Galilee."

The Negro levee dancer beat his feet in 2/4 or 4/4 time. His rhythms — the broken, restless rhythms of modern jazz and modern tap dancing — are set down with an unerring ear for accent and stress in Vachel Lindsay's **The Congo**:

"Fat black bucks in a wine-barrel room,
Barrel-house kings, with feet unstable,
Sagged and reeled and pounded on the table,
Beat an empty barrel with the handle of a broom,
Hard as they were able,
Boom, boom, BOOM.
With a silk umbrella and the handle of a broom,
Boomlay, boomlay, boomlay, BOOM."

Visually the Negro buck dance was amusing, vainglorious, and paradoxical in its contrasts of strut and relaxation. The clog dancer danced from the knees down, his arts being purely auditory. Clog-dancing contests became popular in rural America in the latter part of the nineteenth century. Judges at these events frequently sat behind screens or underneath the sanded dancing platform to eliminate the extraneous factor of appearance from their appriasal of the competitors' speed and foot precision.

For several decades these two dance forms flourished simultaneously. In 1866 **The Black Crook,** generally considered the first musical extravaganza, featured both clog and minstrel dancers. Clog dancers wore tights and heavy shoes with thick wooden soles. They danced in stiff military attitudes — chests out, arms held rigidly at their sides, and hands pressed against their thighs. The **reductio adabsurdum** of the clog dance was the so-called "pedestal dance". Its practitioners, to demonstrate the miniature niceties of their skill, climbed onto marble or gilded shafts and proceded through their routines on a surface never more than two feet square. The most famous of the pedestal dancers was Henry E. Dixey, who used to whitewash himself and disclose his glistening musculature as the curtains parted in the attitude of Discobolus or Apollo of the Belvedere.

By the end of the nineteenth century the old-fashioned static clog dance had virtually disappeared from the American stage. A good deal of its heel-and-toe technic was appropriated by minstrel dancers and adapted to native American rhythms. It is probable, however, that in time all the complicated tricks of the clog dance would have evolved independently out of the Negro tradition. For to the Negro — though he did not appear on the professional stage until recently — such minstrels as Sheridan and Mack and George H. Primrose ("The Adonis of the Step Dance") looked for inspiration.

Year by year the rhythms and routines became more interesting and more varied, and terminology changed. References to "leveen dancing" disappeared, and the terms "step dance" and "buck and wing" were heard. The misleading phrase, "soft shoe," was applied to an increasingly popular form of mobile, eccentric step dance in rolling 4/4 time. Actually, however, performers wore all kinds of shoes for soft-shoe routines. The distinguishing char-

all kinds of shoes for soft-shoe routines. The distinguishing characteristics of soft-shoe dancing were humor, certain delicacy and lightness of touch, and smooth but leisurely cadence that sounded like:

"I went to the animal fair,
The birds and the beasts were there;
The little raccoon
By the light of the moon
Was combing her auburn hair."

Black-face dancers were exclusively men, though women clog dancers — such as Kitty O'Neil — had appeared snugly encased in acrobatic tights in many an American music hall. But in the winter of 1902-1903 theatergoers flocked to the New York Theater Roof to see a novelty called "Ned Wayburn's Minstrel Misses." Then producer for Klaw Erlanger, Ned Wayburn had blacked the faces of his chorus and taught them typical mintsrel dances but, significantly, varied by the addition of graceful feminine gestures.

To describe this new hybrid form, Wayburn coined the phrase "tap and step dancing." This was the first time that the term "tap dancing" had been publicly and professionally used. Wayburn's Minstrel Misses wore light clogs with split wooden soles. Aluminum toe and heel taps did not appear until about a decade later.

From 1900-1920 the modern tap dance evolved as we know it today. Eminent Negro dancers, such as the late Bill Robinson, appeared on the Keith Circuit and the Broadway stage. Minstrels gradually vanished, but their dances were taken over and embellished by white-face performers. Comedians such as Jack Donahue and Jim Barton executed superbly difficult numbers with wry, sophisticated humor. Pat Rooney made his name synonymous with neat little rhythms in waltz time that seemed to chant:

"Pussy's in the well,
Pussy's in the well,
Ding Dong Bell.
"Ding Dong Bell."

Pretty ingénues such as Marilyn Miller and Ann Pennington tapped as ably as any men. Soon college boys, habitual party attenders, debutantes, and fat women who wished to reduce in weight were chipping the floors of Ned Wayburn's elegant dance studios in New York and Chicago. Ability to tap-dance had become a veritable social asset.

The performer who brought the American tap dance to its highest pinnacle of virtuosity and refinement was Fred Astaire. Noel Coward once told him, "Freddy, when I see you dance, it makes me want to cry." Even in more calm observers Astaire's agility and charm induces an emotional reaction, although it is usually exhiliration rather than tears. His numbers are more than mere metatarsal obbligatos set to sixty-four bars of music. Always carefully integrated with the melodic theme, they are frequently interpretive in effect.

Commenting on Bill Robinson's dancing, Astaire once ob-

Above you see the Hoctor family, Danny, Betty, Robin and Junior. Danny is president of Dance Records, Inc., which recently added Ballroom records to its list of teaching records.

Editor's note: The new Ballroom records recently received from Dance Records, Inc., will be reviewed in the April issue.

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served, "He plays tunes with his feet as effortlessly and as accurately as a fine drummer plays a snare drum." But Astaire, whose own footwork is impeccable, dances with his entire body. "I like to get my feet into the air and move around," he says.

Wayburn contends that Astaire was the first American tap dancer consciously to use the full resources of his arms, hands, and torso for visual ornamentation. Like Paul Draper, he decorates his tap steps with tours jetés, pirouettes, entrechats, and other maneuvers of the classic ballet.

Incidentally, ballet formed the groundwork of Astaire's dance training. But where Draper interprets Scarlatti and Bach in a studied and stylized fashion of his own, Astaire dances to American rhythms with an air of gay spontaneity that consummately reflects the folk origins of his art.

Debonair, exultant, and amused, Astaire has imparted to the tap dance an elegance and mobility that the clog dancers and minstrels of the last century never dreamed. As the Astaire technic evolved, the American tap dance washed off its black pigmentation and donned white tie and tails. Hence not long afterward — about twenty years ago — Fred Astaire was seriously mentioned for the post of soloist with the Metropolitan Opera ballet.

SUGGESTIONS . . .

FOR PROMOTING

YOUR NEXT DANCE

In the promotion of your dance it is suggested that you create a renewed interest. In your forthcoming promotion campaign try to work in some of the following promotional suggestions:

1. Have local candy or soda parlor name one of their products after a dance:
   "The Fox Trot Soda"
   "The Rumba Soda"
   "The Lindy Hop" etc.
2. Run a contest in local newspapers or over the radio giving the names of different dances and have the reader, or listener, name the country of origin. The first fifty correct answers to receive a pass for two to your next attraction.
3. A newspaper composition contest with the theme "Why I Like to Dance". Have local newspaper man or disc jockey act as judge.
4. Endorsements on dancing, either in the form of letters or on tape recordings, by the top orchestra leaders in the nation can be secured by contacting this office. These can either be run in conjunction with your advertising (you will undoubtedly be able to secure publicity space from your newspaper with these letters) or the taps can be run as radio spots along with your announcements of your coming attraction.
5. Contact your local disc jockeys for additional help in the promotion of dancing. They will be quick to realize the merit in this type of campaign as this well prove an over-all industry aid.
6. Most of the high schools and colleges have included in their curriculum a course in dancing. A tie-up with your local school with this course will prove very advantageous to you as you will be coming into contact with one of your greatest sources of potential customers.
7. A dance contest with the orchestra leader and a local official as board of judges will prove highly entertaining. Some inexpensive prize should be given to winners in each category. (Lindy contest, Waltz contest, etc.)

—Courtesy of General Artists Corporation.

MANAGING YOUR MONEY

RECOMMENDED READING

Although the following article is not slanted specifically to the dance teaching profession, the editors of Dance Digest feel it does have a definite place in a dance publication. Read with an open mind and you will discover that articles such as this can help you operate YOUR dance school with more efficiency. — The Editors.

When Mr. Cashencarry wants a new car, some furniture or an appliance, he saves his money until he has the full price, then trots to the store and buys his heart's desire. Sometimes he has to wait months — even years — for what he wants, but he doesn't owe a cent. His neighbor, Mr. Cuff, virtually lives on credit. Cuff is still paying off his 1956 convertible, a washing machine his wife ordered last June, a new TV set and a packaged cruise he took Mrs. Cuff on for their 1957 vacation. The Cuff paycheck is accounted for months in advance.

Who's the wise buyer? They're **both** wasting money. Cashencarry, a salesman, could add substantially to his income if he had a car — but he won't buy one until he has the cash. Cuff's cruise was a needless luxury that will eat into his income for months to come.

If you're going to use credit instead of letting it use you, you have to know what you really want for your money. Every family has its own needs. It's easy to think of circumstances that could make Cuff's cruise a wise buy he'll never regret and Cashencarry's car a poor investment of capital.

KNOW WHERE THE MONEY GOES

Before tying up future income, be sure to know where your money goes now. This is a harder trick than you think, because you spend most of your money by habit. Businessmen, who have to plan the future on the basis of the past, keep written records to pin down the pennies that roll so quickly into dollars. You can plan your own spending better and save money on your income tax in the bargain if you take a tip from business and **pay as little as possible by cash.**

1. **Pay by check.** The small charge is worth the book-

keeping. It gives you a receipt you can use to prove a tax deduction. It gives you a hold on the money that seems to dribble out of your wallet. And it's safer.

2. Use credit cards. A gasoline credit card, for instance, automatically tots up what you spend for car maintenance, helps you decide whether it's in line.

Business organizations, salesmen on the road, and people who want to keep track of vacation costs are finding it convenient to invest in the hotel industry's Universal Travelcard. With this slim, plastic card, you can sign for anything available at 4400 hotels which are members of the American Hotel Association. Rooms, meals, car rentals, valet service — the bulk of what you spend away from home can be billed to you at your home on your return. It's good, too, in more than a thousand restaurants which belong to the National Restaurant Association.

If you travel on business, you have built-in proof for an income tax deduction or reimbursement. If you travel for pleasure, you are freed from the nuisance and danger of carrying cash. It costs you only $5 a year and is available from AHA member hotels.

SOUND CREDIT USES

There are six acceptable reasons for wanting credit, say experts.

1. Emergencies. An accident, illness or disability may necessitate the borrowing of money for paying a medical bill in installments. Ditto for big, unexpected repair jobs.

2. Necessities. It is reasonable to assume an extra cost for a necessity (say, a new refrigerator) or a semi-necessity (a sewing machine).

3. Forced savings. If you know you have payment deadlines to meet, you're apt to make them. But if you take a large sum from your savings to buy a car, for example, you're less likely to rebuild your bank account. Credit can be good discipline.

4. Convenience. You pay your newsboy once a week not because you can't raise the daily cash but because it's easier all around. Charge accounts offer the ease of making one payment for any items, a built-in record of expenses and receipts in the form of cancelled checks.

5. Durable goods. If the money is spent on something lasting (a car, another room for your house), it's okay. Durable goods have value of their own — can be resold, traded in. But if the money's marked for something fleeting like a wardrobe for a single weekend — watch out. Credit for such purchases is too often a cover-up for impatience, impulse buying, bad budgeting.

6. Capital goods. If you're going into debt for something that will add to your income, it's probably worth it. A car, sewing machine or freezer can sometimes pay its own way.

SET A CREDIT LIMIT

Credit costs money and sooner or later you have to repay what you owe. So don't overextend yourself.

A good rule of thumb: keep the amount you owe not

much beyond 20% of your annual income. If, for instance, you take home $100 a week or $5200 a year, your "debt ceiling" is about $1000. Go much above that and you'll be letting yourself in for trouble.

One way of keeping the lid on your credit spending is to set a minimum down payment in your mind. Say to yourself, "I'm not getting that whoozis until I can plunk 20% — or 25% or 30% — of its cost on the counter." It's best to make the down payment as large and your repayment period as short as possible.

And don't assume any debt that will run longer than the period for which you can safely forecast your income and outgo. Sound obvious? You'd be surprised how many folks neglect this in planning their credit program.

SHOPPING FOR CREDIT

Keep another thing firmly in mind: Credit, like any other commodity, is for sale. So shop around. In general, the better the security, the lower the cost of borrowing. If you can borrow on your savings bank book, you probably won't have to pay more than 4%-6% for the money. On the security of your insurance policy, a common charge is 5%. Borrowers who can meet strict bank requirements are usually rewarded with lower rates than most borrowers can get elsewhere. And many department stores will charge nothing for the service, if you can pay for a large purchase in three monthly installments.

Most important, perhaps, is to learn to **read** what you sign. Make sure, before you sign any credit contract, that it contains

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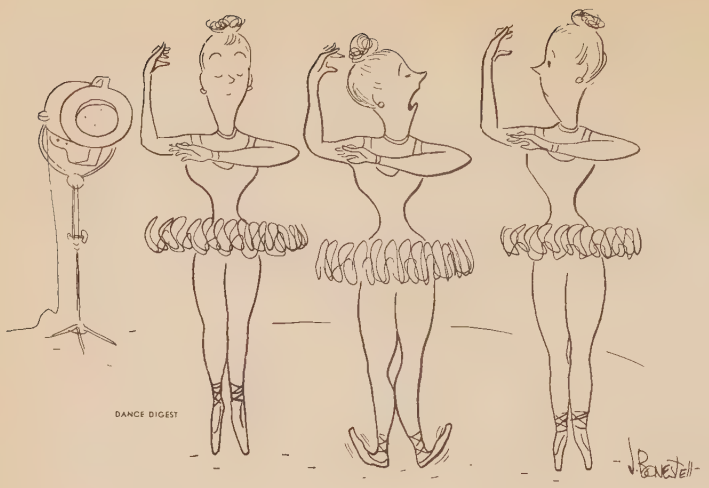

"CORNS."

at least three essentials: The cash price of the merchandise; the amount of your down payment; the unpaid balance; financing charges; how many installments are to be paid; how much they are; when they must be paid.

Except for special cases where the information isn't known — the serial number of an engine, for example — make sure there are no blanks on the contract that haven't been filled in.

One more question before you sign: Does the contract include waivers of your legal rights? These may include a promise not to contest repossession, advance consent to judgments, a promise to pay legal fees, permission for the dealer to enter your home at any time, lots more.

CREDIT TIPS

Here are some hints on things to do and watch for in spending on credit:

1. Don't use your maximum credit capacity except in a crisis. Leave yourself an emergency margin to call on just in case.
2. Know your merchant or lender. That's a cardinal rule in all credit dealings.
3. Use the installment plan chiefly for emergencies, necessities, long-lasting goods, things that help pay for themselves through budget savings.
4. Use charge accounts as a convenience, a way to pay with one check and to shop without carrying cash. Don't use them to spend next month's pay.

Credit is largely responsible for the high standard of living you enjoy. It keeps factories humming, stores jammed, counters full of things you want and need. Used intelligently it can be a faithful servant; abused, it can be a severe taskmaster.

by j marks

The Signature of LOCALITY

With 16 performances in California cities of the complete "Nutcracker" during the month of December, the San Francisco Ballet went into careful planning and rehearsals for its forthcoming tour of South America under the auspices of the State Department. The ballet group, which rapidly rose to the status of an internationally renowned dance company, has not seriously augmented its San Francisco performing schedule. Its chief efforts to increase its area of performance since its heralded success in an Asiatic tour and presentation in its first East Coast performance at Ted Shawns Jacob's Pillow, has been marked by tours to an increased circuit of California cities. The repertory of the San Francisco Ballet remains substantially what it has been for a dozen years not as inventive or experimental as its associated New York City Ballet and by no means conservative. As San Francisco's major resident ballet company,

Al Gilbert can be seen in left foreground with a group of dance teachers who attended his One-Day Material Session Feb. 9th at the Mercedes Fitzgerald Studio in San Francisco.

Some 60 teachers and student teachers attended from as far away as Washington and Oregon.

Included in the course were: Tap, Jazz, Modern and special instruction on 'how to teach dancing to records'.

In addition to operating his own school (Theatrical Dance Studio) in Los Angeles, Mr. Gilbert is technical adviser and lyricist for Stepping Tones Records,

(Continued on page 128)

one always hopes that some of the announced plans, i.e., a ballet commissioned from Merce Cunningham, might be realized—bringing achievements which would make the local public doubly proud of its internationally known troupe.

Making an usually heroic effort to sustain the performance schedule of the ballet in the Bay Area is **"Ballet Previews,"** presented by the Bay Area Ballet Company. The group appears on a regular and continuous performance basis, offering new and original creations by local choreographers, as well as restaged classic works in each of their programs at San Francisco's Marines' Memorial Theatre. The company appears on the first Sunday afternoon of each month. And thus far, we understand, the response to such an abundant performance schedule has been heartening.

On January 5 the Ballet Previews presented three works from the company repertory: "Sonata," choreographed by Carolyn Parks; "Liebesspiele," by Vern Nerden, and the Grand Pas de Deux from "The Nutcracker," choreographed after Petipa. "L' Amoire a Porcelain," a fantasy ballet created by Leona Norman to Mozart music, was the featured work on this fourth program of Ballet Previews. Featured dancers in the program were Lynette Alaine, Nerden, Angene Feves, Eva Serrana, Larry Hunt, Sally Hobson and Carol Dampier.

The February program included "The Cardinal's Bracelet," by Guillermo del Oro, and one of the new ballets being staged for the Ballet Previews by Ruth Sandholm, director of the Ballet Department of the Boston Conservatory of Music.

Reports have it that Ann Halprin, formally of the Halprin-Lathrop School and Company, has been highly successful in her efforts to expand the program of Dance Cooperatives for children in Marin County, a project which Halprin commenced some years ago and one to which she has devoted herself exclusively since early 1957. Drawing together members of the old performing company which once was San Francisco's foremost modern dance institution, Miss Halprin will present a program of earlier and new dances for herself and ensemble at the University of Illinois.

Observers have been unlimited in their praise of the imagination and management which has gone into the Dance Cooperatives, a venture, as I understand it, which seeks to introduce young people and children living in outlying areas of the Bay Region to the modern dance as a type of play-therapy. Ann Halprin, one of the most able female performers of the modern dance to come out of the West, has always been credited with a vast capacity for dealing with children. It is only regretful that her aims of creating a repertory dance company in San Francisco were left behind and that her magic as a performer cannot oftener be witnessed.

Inevitably dance has a difficult time placing itself in a place of importance in the outstanding media of any city's cultural life. Stage performances are few and far between while television and radio programs devoted to the dance are almost nonexistent. In San Francisco, this latter problem is being greatly rectified by FM radio KPFA, a non-commercial, subscribers station, and television station KQED, a non-commercial and educational channel. For KPFA there is Dance Review, a program designed by Ida Wilcher which regularly reviews local dance events, presents interviews with local and visiting eminents of the dance and does all it can to stimulate interest in worthy forthcoming events. For KQED there is, unfortunately, no regular, sustaining

dance program, but there are frequent special Friday night programs devoted to works presented in live performances by San Francisco dancers.

Inaugurating a policy which aims to increase interest in an artistic field such as the dance which is relatively unknown to the general public is by no means a task which succeeds without opposition. A great deal of appreciation might, therefore, be extended to an ideal in the cultural life of San Francisco which has been realized. Both Ida Wilcher of KPFA and Dick Moore of KQED have created or helped to create programs which have caused in the general public a sudden awareness of the excellence and potential pleasure which the dance could offer a more demanding and enlightened following. What has happened ni San Francisco should take place in every major American city. And a very good method of starting such a 'general recognition of the dance as potent material both for radio and television might be found in permanent records being made of the KPFA and KQED programs so that these could be circulated to other educational and non-commercial

Pictured above are Jim Dunn, Ivy Harnett and Betty and Burnett Bololten. Harnett & Dunn are an exhibition Ballroom team who also conduct a dance school in Panama. They have appeared often in that city on TV and were the first to start Teen-age dance clubs in Balboa, C. Z. Annually the team visits the States for additional dance material. This summer, while in Hollywood, they studied from Suzy Lane and later traveled to San Francisco where they studied exhibition Ballroom and advanced teaching material with William D'Albrew.

The Bollotens recently won the National All-Round Championship sponsored by the National Ballroom Operators Association. The event was held at the Arcadia Ballroom in New York City. The Bollotens were trained for this particular event by Thomas & Rogers.

outlets. With the Ford Foundation presently investigating potentials for avoiding regional endowments and seeking to discover means of supporting the arts on a national scale, this, indeed, might be a most worthwhile area for allocations: making it possible to record television and radio programs of high merit which are created locally but which very much require and deserve to be presented nationally.

Coming from everywhere in the nation these days are letters protesting the lack of dance activities. Along with these notes from members of the audiences of the dance are letters from dancers complaining about the high costs of production. We took a searching look at the protests and complaints and decided, as of old, the problem remains the same: the dance lovers are neither wealthy enough nor numerous enough to support the dance. The conclusion is many-fold: the means of making dance a living theatre experience for a greater portion of the population. That is essentially a community problem: to recognize a need and to do something about it. But, may I ask,

Dame Margot Fonteyn de Arias, D.B.E., Premiere Danseuse of the Royal Ballet and President of the Royal Academy of Dancing, while in San Francisco with the Royal Ballet entertained members and associates in her suite at the Hotel St. Francis. Dame Margot appears fourth from the left and to her left is Miss Conmee, Official Organizer for the R.A.D. To her right is Guillermo del Oro of the Academy of Ballet in San Francisco.

The Royal Academy of Dancing has played a major role in raising the standards of Ballet in Britain. Expert teachers and dancers of international fame have spent thirty years on research perfecting a method suitable for children and the future professional. The R.A.D. operates in many foreign countries besides the Commonwealth and this year 42,000 students were examined.

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in your community does the mayor know the value of a ballet or dance-drama? If you have an Art Commission, does it ever support dance functions? Does your radio station allocate time for public service dance programs? And do those who want to dance and those who want to see dance have sufficient ethusiasm to realize that there is more to producing dance programs than choreography, costumes, lighting and selling tickets. There remains the need for the need — the creation of a public which wishes to see dance weekly just as it reads novels weekly. If you have ideas on the subject, let us hear from you. Perhaps your opinion will aid those who write for aid in perpetuating a fuller life for dance in **their** cities.

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an informal interview with

LEW CHRISTENSEN

(Artistic Director of the San Francisco Ballet Company)

This is the sixteenth in a series of informal interviews with prominent personalities in the world of dance. Mr. Christensen was interviewed back stage at the Civic Auditorium, December 8, in San Jose, California, prior to the opening performance of the San Francisco Ballet Company's annual full-length "nutcracker" tour.

(*Part Two of Two Parts*)

Q. Mr. Christensen, what do you think could be done here in the United States toward insuring the success of touring ballet companies.

A. That would probably take more time to explain that you have right now. Although I don't believe in government subsidy, there should be some way of having theatres available and correcting some of the working conditions so we don't have those fabulous costs. ANTA's tours have helped the three American ballet companies; San Francisco Ballet, Ballet Theatre and the New York City Ballet. These tours help to keep them going over the bad years. Of course, when you have government subsidy, you have political interference which I think is very poor for a company. Companies should work on their own merit and initiative and have to struggle. This way they usually come out better. One of our troubles today is that we can't find theaters to perform in. People in general, though, are getting in back of the companies. They are getting some money for them. Then there are private corporations that help out. All this is getting better. The companies can exist, but as far as anything else goes, I think we would have to have a kind of an **Arts Council** here. This way any money voted for the arts could be distributed between the symphonies, the operas and the ballet companies to help them give new productions and to take off the stinging costs of having things executed, designed and rehearsed. If they could get that point taken care of, which is the greatest cost to a company, the touring costs then become quite modest.

Q. Mr. Christensen, would you be in favor of having state controlled examinations for the dance-teaching profession similar to the control of the state school teachers?

A. That's something that has been approached many times by many people. My thought about it is, exactly who would give the examinations? Professional people are the most adequate people because they know the pitfalls in the wrong training of a dancer. We certainly need something like that in this country because there is so much poor dance teaching. However, there is one thing that is helping to take care of this which may not necessitate such control. As companies get better and their dancers retire and become dance teachers the standard of teaching will rise.

Q. For the benefit of any of our readers who might aspire to join the San Francisco Ballet Company, would you explain how they might go about applying for a dance job? Also, are these dance positions open to anyone who is qualified, regardless of where they live?

A. Yes. We sometimes hear the story that you have to be a member of the school for many years, but this just isn't so. We've had dancers from Oklahoma, Florida, New York, in fact from all over. What we really want are good dancers. The primary job of our school is to produce good dancers whenever we can't get them elsewhere. It would be impossible for us to produce enough dancers to keep the San Francisco Ballet Company filled.

Q. What about young boys who might be interested in ballet as

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a career? Is there a future for a good male dancer today — and will there be tomorrow?

A. Yes. There has always been a shortage of good male dancers — and there always will be. A male dancer today, provided he is accomplished, say the equivalent of an Eglevsky, can write his own ticket. He can make a very fine living. Of course, dancers who are only partly trained and go into musical shows have to take whatever job they can get. In the San Francisco Ballet Company we are looking for good talent. We help them every way we can, even by giving them scholarships if they are really good talent.

Q. Speaking of scholarships, when you give one, is it given outright, or do they have to pay something toward it?

A. It depends upon the condition. Naturally our school is supported by what the pupil pays. If the pupil warrants it by talent and is not in a critical financial position we may give them a quarter, or a half, scholarship. However, on talent that is truly good but cannot afford to take lessons, we go all the way and give them a complete scholarship rather than send them away.

Q. And now for a somewhat controversial question. At what age is it best to start a boy and a girl in ballet?

A. A boy, not before ten, eleven or twelve, depending upon their intellectual development. A girl can start a little earlier than that, between eight and nine.

Q. What are your ultimate aims for the San Francisco Ballet Company?

A. My dreams for the company and what will actually happen depend on where our money comes from — that's the whole basis. We are building to become one of the first companies of this country. It takes a long time to build artists who work together, and who keep the standards of dancing up. It also takes a long time to make a tremendous repertoire. We hope to maintain residence in the San Francisco Opera House and to build our own seasons there and limit our tours to important tours of the state, or to Asia, or Europe and then return home. I think that in the long run the quality of dancing stays up that way.

Q. Just how do you derive your money for the operation of the San Francisco Ballet Company?

A. There have been a number of good-hearted citizens in San Francisco who have organized under the "San Francisco Ballet Guild," which, incidentally, went out for a fifty thousand

dollar drive and realized their goal. There are so many names I could mention in this connection, so perhaps it's better that I don't mention any. But I have to say that these are probably the first people who will have put the company on a substantial basis. And this is important, because it means that we can train dancers and work with them without the worry of what's going to happen tomorrow. That's an important thing to begin with. You must maintain dancers over a long period of time to establish a repertoire with an artistic quality to it. However, fifty thousand dollars is only a beginning, due to the fabulous costs of operating a company. But fortunately, we are able to help pay a part of our way, so that only a portion of this fifty thousand will have to be spent in a year. The returns that we realize from the box office come back to the fund. Anybody who may wish to help this particular art,

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which I feel is rapidly becoming very popular in this country, may send their contributions either to the San Francisco Ballet Company, which is a non-profit organization, and has nothing to do with the San Francisco Ballet School as a whole, or to the San Francisco Ballet Guild at 378 18th Avenue, in San Francisco, California.

Q. I want to thank you, Mr. Christensen, for a most interesting interview. Is there any final thought you would like to add?

A. I might say that while there have been some who have poo-pooed this particular art as a non-essential art, it is actually a theatrical art of high importance because it requires an unlimited amount of grace, precision and discipline in dancing and body movement. In that respect it equals itself to music and even to the high quality in painting. People who think that ballet is something you do when you're happy and you don't do when you're sad are altogether wrong, for it is a very serious art.

THE DANCE IN NEW YORK

Edited by
W. H. STEPHAN

a series of reviews

edited by W. H. STEPHAN

BENNINGTON COLLEGE — PROGRAM OF DANCES
THE DANCE CENTER OF YM-YWHA

Of trifles and small gems, of things young and gay — the Bennington College dancers are masters of this special world. And they are so right to concentrate here where their experience is ripest, where their personal instruments are most attuned. Without smacking in any manner of the amateurish, the whole program swept along like a young breeze with all the freshness of early Spring. Still this youthfulness is strongly underpinned with good training and a free and easy performance approach.

The program opened with a suite of four dances called "The Foolish Trifle of A Heart". The choreographer, Harriet Clifford, set the piece as a formalized courtly series of pre-classic dances. Over the formalized proceedings she added a strong dramatic impact which ran the gamut of a young lady's fooling, yearning heart. It was given a stately and animated performance by Patricia Beatty, Harriet Clifford, Marjorie Goldin, Claire Hirschorn, Barbara Villa, Jane Lapiner and Rochelle Sholder.

Anita Andreas choreographed and danced, with Hester Renouf, a children's play dance, **All Hid.** It had an awkward, angular quality in which a strange manner contributed to a serio-comic effect which captured a great deal of the fantasy of a child-world. The duet would have been improved if a live rendition of the simple songs had been used rather than the authentic, but poorly recorded, Library of Congress tapes.

Life Is Forever Piping brought back the joy of being young, keenly alive and able to move fully through space. It was one of those pleasant, lyric, pure line dances which left one smiling as the curtain descended. It was created by Barbara Villa.

"Lillies that fester smell far worse than weeds" reads the Shakespearean quote Claire Hirschhorn used for her duet, **The Claiming.** It was a mother-daughter relationship pinpointed on the daughter's transition to womanhood. The traditional violent rebellion, so frequently observed in this theme which has become endeared to modern dancers,

was avoided and an impressively restrained work emerged. Tryntje Ostrander was beautifully cast as the daughter.

Sea Chanty, by Dimitra Sundeen, was a pleasant trifly of a trio set in a folksy idiom and performed with gusto by Victoria Buckingham, Jane Lapiner and the choreographer.

Let Every Herring Hang By Its Own Gill — A Morality proved to be a charming medieval tale of maidens tempted by a handsome devil. Of course they all capitulated but each in her own manner. The choreographer, Hester Renouf, managed neat precise characterizations for each of the peasant girls. John Starkweather made a fine devil-may-care tempter.

Jane Lapiner choreographed and danced a well made study entitled **Ballata Paventosa.** Miss Lapiner's performance was perhaps better than the work. She is fleet and airy, but also strong in adagio movement.

In the **Ballad of the Tryst,** Lynn Donovan, attempted a work which proved successful in part. The opening and closing episodes were strikingly beautiful and captured a real atmospheric feeling of chivalric romance. As it progressed the piece kept bogging down only to be restored by some finely etched pictorial effect, then down again as the choreographer sought to forward the action. This reviewer felt that Miss Donovan managed to evoke a real feeling for the period in a series of static tableaux, but never managed to move the work through space with the same success.

Three reactions to a piece of filmy material was the only "raison d'etre" of **The Blue Scarf.** It was saved from mediocrity by the enlivened performance given it by the choroegrapher, Sheila Herschfeld and dancers Patricia Beatty, Harriet Clifford, Rennie Halpern and Vickie Setichik.

Short Story, based on **That Evening Sun,** by William Faulkner, had the same weakness as the **Ballad of the Tryst.** Too much was attempted in too short a work; and, perhaps, it all lay just beyond the present scope of choroeographer, John Starkweather, and his performers. This work was certainly no bright, charming trifle and somehow the performers suddenly looked younger and less master of the material than elsewhere on the program. Their usual easy assurance was lacking as though they did not thoroughly comprehend the matter at hand. Choreographically the material was too briefly sketched to give either substance to the plot or dimension to the characters.

The entire program was under the direction of William Bales and Molly Lyn. Technically it was well paced, dramatically lighted and beautifully costumed.

BILL HOOKS

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For the past few years Shirley Clark has gained something of an international reputation with her short films. She has been a bold experimenter with the camera, but has always remained conscious of the rules of good form. Her sense of exploration and native integrity have resulted in some striking films. That dance should play an important, often dominant, role in the films is not surprising since Miss Clarke was

Dick Gibson and Deni Kirkpatrick in a portrayal of a modern jazz number recently presented in a show by the Robert Kirkpatricks of San Mateo, California, for the benefit of Handicapped Children.

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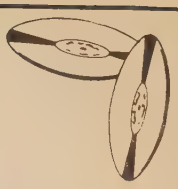

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a professional dancer long before she directed her energies toward the camera.

The first showing on the program was a dance, or rather movement by a dancer, juxtaposed against a Mexican bull fight. The dancer, Anna Sokolow, alternately symbolized both bull and matador, life and death, joy and sorrow, all the paradoxical qualities which telescope during the moments of combat in the ring. Miss Clarke beautifully exploited the use of contrast and similarity between the dancer and the activities of the arena. In movement Miss Sokolow captures both the like and the unlike qualities on which the eye of Miss Clarke's camera focuses, but for some strange reason the face of the dancer remains almost passive. Since the camera becomes so much more intimate with its pin-pointed close-ups, it would have enhanced the film had the facial range of the dancer been broader. However, this is a mere point of embellishment and not a serious fault with the film. The rich, almost passionate color scheme of the film added greatly to its success.

Paris Parks could not really be called a dance film, but it is filled with wonderful movement and diverse rhythms. It has the flow and pulse of a full day — a child's active physical day from early dawn to sleepy dusk. Miss Clarke has caught the rhythm of a child's skipping, the metronomic beat of the mechanical hobby horses, the unrestrained pulse of an audience of youngsters watching a puppet show, the ebb and flow of young energy as it explores, tests, tries and moves on to explore

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Nikki Agee and Julie Laine, soloists in the ballets "Ecole de Danse" and "Ballet Contrasts," presented by Mme. Olga Ziceva, at San Mateo, California, December 7-8, at the San Mateo High School Auditorium. The program also included the "Black Swan" pas de deux and the ballet "Christmas Eve".

further. Everything breathes, even the inanimate objects seem enlivened — in a sense all does seem to dance for her camra.

Moment of Love is purely a dance movement piece. Two lovers, Carmen Carmelo and Paul Sonasardo, meet in the mint green coolness of a sylvan setting. They seem to almost float to and from each other in a tender lyric encounter. This progresses to a closer relationship mirrored, and even abstracted, in a pool. The affair grows more sensual and is climaxed as a heated red passion among the city riuns. In the film Miss Clarke has used numerous technical devices to heighten the emotional illusion and to extend the actual range of the dance movement. She has employed the lavish use of color changes to indicate the progressive emotional stages of the dance. Actually the film is studded with camera tricks, but they are handled so inventively and are so well integrated that there is no obpection to their use. In fact Miss Clarke has with her photographic skill elevated a trifle of a dance to something much finer than it would have been otherwise. Anna Sokolow directed the dance movement.

The very short film of New York bridges has an architectural and design-sense interest to dancers. The sharply etched patterns against endless sky spaces were impressive without sound and without movement.

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JOSEPH GIFFORD DANCE THEATER
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Under the misleading title of "Dance Theater" Mr. Gifford performed at the Y on Dec. 14. It was neither dance nor theater. Mr. Gifford's choreographic line is thin indeed and he himself is capable of doing only mediocre pantomime.

The opening number was "Commedia," to Poulenc and old French folk airs. The parts were: "Of Love", "Of Greed", "Of Vanity", and "Of Pedantry". Each was subheaded "Entra-acte: Little Dance". Mr. Gifford was honest enough to admit to "little dance."

"The Room',, a solo for Mr. Gifford, was equally unexciting. The one new work on the program was "Theme and Variations" performed by Deborah Choate, Patricia Wityk, and William Hug, and this could be forgotten as soon as it was seen. Here was an excellent opportunity for show if Mr. Gifford had anything to say. These three young people are good technicians and capable of doing more than they were called upon to deliver.

At the intermission my companion left stating, "I've seen all this back kin 1930." Of the last half of the program they could have said they had seen that in 1935. "The Pursued", to "Traditional" music was the old "the woman", "the man", and "the flight" warhorse with Flamenco and Spanish marching music too dated to be of any interest.

The closing number was "The Frequent Hero", to Bartok. This was a wistful rehash of the Walter Mitty story. It was pathetic. I went home feeling that I had been nowhere.

This season has been a restful one for concert dancers. There have been an unusually large number of performances for a fall-winter season and an unusually small amount of dancing done. Whether no one has anything to say anymore or the trend is toward pantomime I can't say. But when an audience pays god money and travels a considerable distance they have a right to expect more than has been seen this year.

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Patricia Wilde

True, we have seen a number of the older choreographers who have done good works in their time. They were "socially significant" in their eras but times have changed. In December 1957 a dance about the Spanish Revolution of the 30's has no validity, no interest. Fortunately many of the young choreographers have chosen to bypass the "pity it all" school and show they have a beautiful relationship with the world of today. William Hug and the Henry Street group are two examples. These people are so few, but we cheer them on.

W. H. STEPHAN

NEW YORK CITY CENTER BALLET
AGON

The long awaited, and much touted "Agon" commissioned under a grant from the Rockefeller Foundation finally reached the stage of the N.Y. City Center. The program states: "The **Agon** pieces were all modeled after examples in a French dance manual of the mid-seventeenth century." And, "it has no musical or choreographic subject beyond the new interpretation of the venerable dances which are its pretext."

The "venerable dances" are listed as:

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- Double Pas de quatre
- Triple Pas de quatre

Part II
- First Pas de trois
  - Sarabande
  - Gailliard
  - Coda
- Second Pas de trois
  - Bransle Simple
  - Bransle Gay
  - Bransle Double (de Poitou)

Part III
- Danse de quatre duos
- Danse de quatre trios
- Coda

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This all looks very impressive but in actual performance it turns out to be the most bloodless concoction of the season. Not only bloodless but meatless. Only the bare bones of the dance clank together mathematically to and against the Stravinsky score. To prove how unlyrical the work is, the Dance Notation Bureau has jumped at it. Aside from Rockefeller money and the names of two artists who used to do good work, Balanchine and Stravinsky, attached, recording this piece in Labanotation is duck soup. We do know that notation fails miserably with any work that has a mood or story. (Therefore De Mille has her works filmed). With "Agon" it should be a huge success with its succession of dry steps, but, why anyone would want to copy or reproduce it years hence is a mystery.

The cast danced as if they were being paid to do so and the only bright spot was a solo, the **Bransle Gay,** by Melissa Hayden. It would take more than this to dim her artistry. Mr. Balanchine has again made new robes for the Emperor which none but he and Mr. Stravinsky can see.

SQUARE DANCE

What might have been a very pleasant Balanchine froth was comcompletely runied by an overambitious square dance caller. In one small section when he used traditional calls the whole work held together and was most enjoyable. But for the most of the number he used a prepared call, the wording of which was not to be believed. We were regaled with such clever dialogue as "here comes a purdy girl named Pat, now we'll watch what she's at." Miss Wilde must have cringed inwardly as we did when she heard that.

The dance itself was charming and the group led by Nicholas

'Wouldn't you know it—her mother was a prima ballerina.'

Magallanes and Patricia Wilde performed very well. The dance without gimmicks would be one we'd like to see again.

W. H. STEPHAN

RUNIC CANTO AND NEWS DANCES BY ALWIN NIKOLAIS THE HENRY STREET PLAYHOUSE DANCE COMPANY

The Henry Street Playhouse Dance Company under the direction of Alwin Nikolais has for some time captured the imagination and fancy of the New York dance-going audience with its off-beat approach to concert dance. It has been endlessly experimentative with sound, electronic tape, color, lighting, drapery and props. Many wonderful theatrical effects have been achieved, many novel devices have been successfully integrated into the dance works. However, the one thing which has lagged behind all others have been real choroegraphic invention. This was especially apparent in **Runic Canto** and **New Dances** presented on these programs.

Somehow, after the initial success of the visually lovely tableaux, the dances one after another seem like unrelated movement studies. There is a disjointed feeling which grows with the accumulation of interesting study after study. There seems to be no overall plan, no consistent line of intent. Yet, each tiny segment seems to contain an independent interest all its own. It is the failure of these small units to build one onto another, to produce a powerful impact, which causes the choreographic architecture to remain a series of diminutive structures rather than a monumental dance work.

Of the four Cantos presented, the first three were premieres. **Runic Canto** was commissioned for the tenth American Dance Festival by Con-

necticut College and was performed on August 16, 1957.

Canto I was subtitled "Of Energy", but could have been called just as easily "Of Greeting" or any other simple opening dance title. It was neatly performed by the entire company. A series of three solos followed, performed by Gladys Bailin, Coral Martindale and Murray Louis. Miss Bailin, in "Of A Flower," gave a wonderful performance. She managed to invest every movement with meaning and personal magnetism. There was warmth and a glowing projection which marked her as a true soloist. This same beauty was present with Miss Bailin in her duet with Bill Frank, entitled "Of Two Together".

Coral Martindale and Murray Louis performed a comic duet, "Of Two Not Together". Miss Martindale strove for and at times achieved a brittle sort of humorous projection. Mr. Louis seemed to make no dramatic attempt to aid her. The piece was choreographically clever and inventive in spots with real comic elements inherent in the movement itself.

Canto II, "Of Things of Night", was cast in the tableaux and plastique manner. It seemed rather long and unrelated. However, **Canto III,** "Of Things Flowing", had a pleasant lyric style which fitted well the lovely rippling music by Alan Hovhanness. The piece was pictorially enhanced by a beautiful Chagall-like backdrop.

The last dance of the program, **Rustic Canto,** was a study in archaic ritual and design. It was well performed, given a handsome production and was certainly interesting to watch; but, again, it seemed to lack a definite route, a specific purpose, a clarified intent. The work as a whole failed to crystalize. Mr. Nikolais has served up so many wonderful elements, so many rich possibilities are projected, all the materials for a masterpiece but as yet the weaving of the fabric remains faulty.

The Henry Street Playhouse Company consists of Gladys Bailin, Peggy Barclay, Bill Frank, Phyllis Lamhut, Arlene Laub, Murray Louis, Coral Martindale, Dorothy Vislocky. They were assisted by a chorus of fourteen dancers.

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Book Review

DANCING THE CHA CHA CHA
by Arthur Kalberer
Paperback - Illustrated
(American Graphic, New Jersey, 46 pp. $1.)

Here is another book on the increasingly popular dance, the Cha Cha Cha. This one appears to be well thought out and includes photographs and diagrams of many of the steps. The step breakdown is simplified and to the point.

Everything from "Facts About the Cha Cha Cha" to "Explanation of Terms," "Comparisons of Musical Counts to Dance Counts" is included. Although the steps are of the standard variety (Basic, Airplane Spin, Chicken Step, etc.) they are aptly explained so that even a beginner at the Cha Cha Cha ought to be able to perform this fascinating Latin dance upon completion of this compact little book.

— D. R.

HUROK SETS VISIT OF Soviet Moiseyev Dance Troupe FROM MOSCOW FOR APRIL 14 AT MET OPERA HOUSE

Impresario S. Hurok announced that he will present the world-famous Moiseyev Dance Company from Moscow on its initial American tour beginning April 14 at the Metropolitan Opera House. It will be the first time a major Soviet ballet company will tour the United States and Canada. The New York engagement will last three weeks ending May 3.

The company of 106 will be the largest dance troupe ever to visit this country from abroad. It will include nearly 100 dancers, with the remainder of the company consisting of administration, technical staff and musical direction. The Companny will be augmented here by a symphony orchestra bringing the total to more than 150 persons.

This is the company which scored sensational successes when it visited London and Paris in 1955 on its first tour of western capitals. More than 110,000 persons jammed the Palais Chaillot in Paris for 31 performances, while in London, some 100,000 persons saw them in 25 performances.

Mr. Hurok's initial agreement for the tour was made with the Soviet Ministry of Culture early in 1956 in Moscow as the result of a special two-week visit there by the impresario. The State Department recently granted clearance for the Moiseyev Company's visit here in the Spring.

6 Great DMA Events in 1958

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- **EAST COAST PRE-CONVENTION BALLROOM**
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- **EAST COAST CONVENTION**
  July 28 thru August 1 — Roosevelt Hotel, New York City
  Open to ALL dance teachers and their assistants

- **WEST COAST NORMAL SCHOOL**
  Aug. 7 thru Aug. 10 — Lafayette Hotel, Long Beach, Calif.
  Open to ALL dance teachers and their assistants

- **WEST COAST PRE-CONVENTION BALLROOM**
  Aug. 9 and 10 — Lafayette Hotel, Long Beach, Calif.
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- **WEST COAST CONVENTION**
  Aug. 11 thru Aug. 15 — Lafayette Hotel, Long Beach, Calif.
  Open to DMA members and their assistants only

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(b) ". . . To be a successful chorus boy or girl a good appearance and personality are the first essentials. But unless these assets are backed up by considerable dancing talent they will not get you far . . . "

(c) ". . . I always play for the dancers who feel romantic. Nobody ever proposed while jitterbugging or listening to bop . . . "

(d) ". . . . For business and social reasons, knowing how to dance correctly is not a luxury — it is a necessity . . . "

For the answers to "Who Said This?" turn to Page 128.

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Top:

The Texas Association, Teachers of Dancing, held its twenty-eighth annual convention at the Statler Hilton Hotel in Dallas, Texas, December 27, 28, 29 and 30. The faculty was headed by Robert Jeffery, Ballet; Jules Stone, Tap; Carolyn Parks, Children's Ballet; David Harris, Modern Jazz; Maxine Asbury, Acrobatic, and Peggy Lorenz, Baby Work. A two-day Ballroom Session followed with work presented by Val Escott, Imogene Woodruff, Grover Abel and Lillian LuPau, and Workshop periods conducted by Belle Rose, Mary Lib Smith and Carl Ragan.

Oficers elected for the ensuing year are: Lillian Cain, President; Virginia Self, First Vice-President; Mary Frances Garlington, Second Vice-President; Goodloe Lewis, Corresponding Secretary; Frances Burgess Bleeker, Secretary-Treasurer; Jack Storey, Normal School Principal; Louise Finley, Ballroom Chairman; Judith McCarty Hansen, Dotty Botkin, Denard Haden, Grover Abel and Doris Abel, Board of Directors.

Bottom:

Shown here is the Senior Group which attended the Third Annual Fall Festival of Dancing sponsored by "The Dancer's Corner" on October 14 at the Phil Osterhouse Ballroom in Grand Rapids, Mich. The teaching staff included: Marina Svetlova, Ballet; Gerald Cummins, Tap, and Bob Audy, Tap, from the Roye Dodge Studio, N.Y.C. In the foreground: Marina Svetlova and Gerald Cummins. At far right, Evelyn Osterhouse.

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NEWS BRIEFS . . .

● Former Gladys Hight dancers who are making good professionally are: Vernon Wendorf, with the new Broadway musical "Music Man"; Jo Bee Ayres, with Don Arden's "Betty Grable Show" at the Desert Inn in Las Vegas and Ross and Darney at the "Monte Cristo" in Palm Beach.

The Hight dancers were also chosen again by the Chicago Symphony to present a ballet at Orchestra Hall in April. The ballet will be set to the "Sleeping Beauty" score.

Capri Productions also featured Hight dancers in its "Italian Holiday" show in December at the Lane Technical Auditorium in Chicago.

● Olga Ziceva of San Mateo, California, recently received word that her School of Ballet has passed the rigid requirements set up by the U. S. Department of Justice and the Immigration Department for teaching foreign exchange students.

Teachers' and Students' section

What brought this about was a surprise letter from two young ballet students (17 and 19) from Persia who wrote personally to Mme. Ziceva of their sincere desire to complete their ballet education in her school at San Mateo. Both girls have had considerable training both in Russia and Persia. (Ed. note: There will be more on these young ladies in a later issue of DANCE DIGEST.

● Mrs. Robert Bailes (Mary Ellen Moylan) will have an addition to her family sometime this summer.

● Thalia Mara, President of the National Academy of Ballet, and Arthur Mahoney, its V.P. and Treasurer, are scheduled to visit the West Coast this May or June where they will help organize the N. A. B. on a wider scale. They will stop at the West Coast headquarters (Ziceva Ballet Studio in San Mateo, California). The National Academy of Ballet announces that its ranks are open to any teacher who can pass its examinations.

● Phil and Evelyn Osterhouse gave a talk on Business Management at the Dance Masters of California meeting in January. Mr. Osterhouse is making arrangements for Convention facilities for the coming DMA National Convention which will be held this year in Southern California. ●

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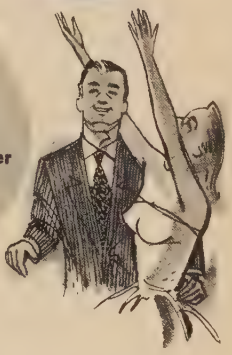

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DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN

DANCE MASTERS OF CALIFORNIA held a special Southern California Day at the Bellevue Hotel, January 5, in San Francisco. The faculty included: Ellen Taylor, Intermediate Soft Shoe; Ann Davlin, Ballet; Amy Powell, Intermediate Tap Routines; Mary Hewitt, Jazz Routine and Gladys Blankenship, Ballroom-8-count basic and Variations in Foxtrot. Excerpts from Bulletin: "As teachers we are privileged to have a greater opportunity for service to our communities and for the building of fine American citizens than many of us realize. Let us never have it said of us that 'all we teach is dancing'."

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS. Excerpts taken from News Letter to members: Feb. 9th the CNADM held its mid-season meeting. (More on this next month). On Jan. 12th CNADM held a One-Day Session in Little Rock. Buster Cooper was the featured teacher by request. Betty Mae Harris is arranging another tour for dance teachers to Hawaii, but will be back in time for the C.N.A.D.M. Convention. Adele Artinian dancers performed at the Holiday Folk Fair Festival, Milwaukkee's annual event. Frank Burnette has written the music for the CNADM song.

DANCE MASTERS OF AMERICA, OKLAHOMA CHAPTER held a material session Jan. 12th at the Kotche Crowell School of Dance in Oklahoma City. Faculty members included: Lancaster, Ballet; Williams, Tap; Paramore-Crowell-Taylor-Kotche, Ballroom Workshop Panel; and Damaroff, Acrobatic. Oklahoma's first big DMA state convention will be held Mar. 9th at Huckins Hotel in Oklahoma City's Municipal Auditorium.

ASSOCIATED DANCE TEACHERS OF SOUTHERN CALIFORNIA held a Busy Bee meeting on Jan. 12th at the Statler Hotel in Los Angeles. All members were asked to show up promptly at 10.45 a.m. We quote from the Bulletin: "We are going to play an unusual game that has been used recently in BIG BUSINESS. It is called "Brainstorming. Some of the most valuable suggestions surprisingly enough come from these "Brainstorming" sessions. Faculty members included: Irina Kosmoska, and Corine Leslie, Russian ballet compared to DMA requisites; Baker Dancers, Danish Calisthentics Hoop Dance; Bobby Root, Authentic Irish Reel Tap; Charley and Margaret Baker, Tricks of the trade in Ballroom Dancing.

DANCE MASTERS OF WISCONSIN held its first meeting of the year Jan. 19th at the Adele Artinian Studio in Milwaukee, Wisc. Faculty members included: Virginia Lee Kehl, Ballet Technique-Dances; Carol Rau Winkleman, Precision Tap; Don Tom, Ethnic Dances and Pat Marquardt, Modern Jazz. Officers for the year 1958 are: Leo T. Kehl, president; Adele Artinian, 1st vice-president; Richard Verhoeven, secretary; Charlotte Heil, Treasurer; Jack Wolfram, sergeant-at-arms; June Rold, principal, and Edna S. Christensen, educational director. Excerpt from Bulletin: Leo Kehl has written a comprehensive book on Tap terminology which includes routines. Vesper Chamberlin has written a book on Baton.

Information Desk

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INFORMATION desk

Q. In my school I teach mostly children, but lately I've started teaching adult Ballroom students. As this seems to be profitable I'd like to do more with it. However, one thing puzzles me. What do you tell new students when they say they just want to learn enough dancing to get by?

A. Such remarks are quite common in dance schools from Maine to California. One way you might counteract such reasoning would be to say something like this: "I know what you mean, Mr. Jones, but from what you've told me that's what you've been doing in the past—just getting by on the dance floor. What you really want is to be an enjoyable dance partner and to be able to lead your partner with ease and confidence in today's important dances. Am I right, Mr. Jones?" The foregoing is meant merely as a suggestion, for there is no one way to answer such questions. And as a bit of final advance: never argue with your students for there is a saying in business that 'you may win the argument, but you will lose the customer.'

Q. I am a girl 18 years old and have been teaching dancing in the basement of my parents' home since I was 14. Because I started teaching so young I had to charge quite a bit less than other teachers in my town. What I want to know is, how can I raise my price (75¢ a lesson) without losing the students I have? And would you tell me if you think I should charge as much as others are charging? I hope you will take my letter seriously, for dancing means a lot to me.

A. First off, let's make one thing very clear — the editors of Dance Digest not only take your letter seriously, they take ALL letters addressed to this column seriously, for they assume that busy dance teachers who take the time to write about their problems are serious themselves.

Now then, to answer your question thoroughly would require much more of your professional background than you have given us. However, to reply to your first query, there are several methods you might use to raise your prices. 1. You might make an announcement to your present students that beginning at a given date, one, two or three months ahead, you are raising your rates. For the most part, the average person realizes that with today's inflationary trend, all prices have gone up. Why should dance lessons be any exception? 2. You might make an exception and raise your prices only to new students enrolling. But you should point out the fact to your present students that as long as they continue with you they may have lessons at the old rate, but should they discontinue, even temporarily, they would be required to pay your new rate upon re-enrolling. (We are sending you an article which appeared in Dance Digest, June 1956, which may answer more specifically the question of raising prices.)

Regarding your second question, Do we think you should raise your prices to conform with the other teachers in your town? Perhaps you yourself are better qualified to answer this. The following may act as somewhat of a yardstick in helping you answer your own question. First, Do you feel you are as competent at

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(from page 101)

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Answers to WHO SAID THIS?

(from page 123)

(a) **John Martin** in his book "The Modern Dance" published by Barnes.

(b) **Rose Tenent** in her book "There's Money in Dancing" published by Southern Editorial Syndicate.

(c) **Guy Lombardo** in a newspaper interview.

(d) **David Storm** in Dancing Star, May 1951.

TEACHER'S PET
by
Lyn Dellis

I taught myself how to tango
So I went to a brilliant affair
Folks gasped with admiration
At me and my partner--the chair.

---

teaching as others in your area? Are you continuing your dance studies with topflight dancers and teachers? If you don't already belong, may we suggest that you join a recognized state and/or national dance teachers' organization. In the final analysis, however, the answer lies within yourself. For you alone know your qualifications, your capabilities. Remember this: you must believe in yourself before others will believe in you . . . good luck.

Q. I've read somewhere about variable speed phonographs and would like to know what the difference is between these and a regular phonograph?

A. A variable speed phonograph is, as the name implies, one in which the speed may be varied. The majority of phonographs available on the market have set speeds of from 16, 33⅓, 45 and 78 rpm. However, the better variable speed machines may be varied from 25 to 100 rpm. This means that the operator may control the exact degree of speed himself. This, of course, is highly desirable for the dance teacher.

● ***Here's your opportunity to ask questions on any dance subject you wish. If our editors don't know the answer, they'll find someone who does. So send in YOUR question today . . .***

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(Drawings & Text, Copyright 1953 by James A. Rozanas, 10412 So. St. Louis, Chicago 43, Ill.)

"April Showers" by pupils of Loraine F. Abert, Rochester, N. Y. Left to right: Deborah Orcutt, Judy Haskins, Christina Cocuzzi and Linda Standing.

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